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Without doubt the curious old people of the provincial town and country districts gain a double interest if one tries to analyze and account phonetically for their curious dialects.

A third possible disadvantage has been suggested herein: that the speech of one phonetically trained is restrained and conscious, sometimes labored. But it is one which has to do only with beginners. To speak grammatically they must also speak very carefully, but fluency comes with practice; and so here the difficulty is one which will adjust itself perfectly with time.

What Professor Klinghardt has made possible through his masterful *Artikulations- und Hörübungen*, Fräulein Hedwig Klatt, of Berlin, is carrying out every year with the American students who go to her there. Her results are remarkable, and a comparison of her pupils with those of teachers, who cannot offer what she gives, affords very telling evidence of the value of scientific production of sound. Personal experience gained during a period of study with her, and careful observations made in that connection among a fair number of students, lead to the conviction that for the large majority of persons, who in an untrained state do not imitate readily and who need the initial help and the after check which it offers, phonetics is essential.

PHONETICS IN THE CLASSROOM

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The preceding speakers have made it clear that imitation, however important a part it may play in individual cases, does not inevitably bring about a good pronunciation. Nor can this end be reached by the mere pointing-out of specific errors of speech—a method apt to deteriorate into nagging. The more conscientious a teacher is in such correction, the more liable he is to tire himself and to irritate his pupils, while achieving but slight results. And why is this? Because only the analysis of the errors—and applied phonetics is nothing else than such analysis—not the more or less occasional correction,

leads to a permanently good pronunciation. In other words, one must deal with the cause rather than the effect. Phonetics reveals this cause, and thus becomes a prerequisite for scientific language instruction.

The following examples, chosen at random, will serve to illustrate the practical application of phonetics in the classroom.

Fundamental principle: In teaching a language, start from the sound and not from the spelling.

A. CONSONANTS

1. The spelling used in the foreign word is especially meaningless to the student if the sound expressed thereby does not exist in his own language.

Of the German spirants the *ich*-sound is frequently mispronounced. The manner in which it is formed shows us its pronunciation. It is produced between the vaulted front part of the tongue and the hard palate, at the same place in the mouth where the vowel *i* is articulated. The position of the tongue is almost identical in the production of the two sounds. Thus we get the following rule for the formation of *ch*: Speak or rather sing *i*, then stop the vocalization. If the organs of speech remain unchanged, the *ich*-sound must result. A similar rule is found for the voiceless guttural spirant which is formed in the same place as is *u*, namely between the back of the tongue and the middle of the soft palate.

A common mistake is the pronunciation of *isch* for *ich*. In sounding *ich*, the point of the tongue is bent downward, but *isch* cannot be sounded unless the tongue is raised above the lower teeth. Hence the rule: Hold the tongue down with pencil or finger, and the mistake will be avoided.

In practicing the difficult voiced guttural spirant, start with such a word as *lächeln* and lengthen the *a* unnaturally until the following consonant becomes voiced, taking care not to drop into the uvular *r*; *lächeln* > *lächen* > *lägen* (not < *lären!*).

2. The same written symbol often signifies different sounds in two languages.

We may illustrate this by the *Zitterlaute* (sounds produced

by vibration), which, however widely they may vary in their character, always are expressed in writing by the letter *r*. There exist:

a) Labial *r*, e. g., the *brrr!* of the German teamster.

b) Alveolar *r*, point-trill *r*, *Zungenspitzen=r* in several varieties.

c) Cerebral *r*, the American western *r*, an untrilled *r* formed with the end of the tongue curved upward.

d) Uvular *r*, *Zäpfchen-r*, guttural *r*, back *r*, Northumbrian burr, now the standard *r* in Germany and France.

e) Glottal *r*, *Kehlkopf-r*, "*Leutnants-r*," an intermittent sound produced by a slow vibration of the vocal chords.

f) The imperfect *r* of baby talk, identical in nature with the *r* of the English fop, e. g., in *verwy wong* (= "very wrong"). The back of the tongue is raised to the *u*-position.

g) Spirant *r*. If the uvula no longer vibrates, *ch* is substituted for *r*.

h) Vocalized *r* as used in New England and the southern states. Berlin *wea*, *hia* for *wer*, *hier*.

i) *R* assimilated to a following stop: *Ka'toffel* for *Kartoffel*.

In English *r* always trilled after dentals provides the student of German with a model for the German tongue *r*. If he wish to acquire the back *r* produced by a vibration of the uvula, let him begin by rendering the muscles of the uvula flexible through gargling water. A device for practice would be such alliterations as: "Roland der Riese am Rathaus zu Bremen," or, "Zu Breibach auf der Kellerei stehn drei und dreiszig Kröppe voll Reisbrei in einer Reih!"

3. The symbol using two letters for one sound is misleading.

Ng, the velar, is a single sound, *g* having been assimilated to the preceding *n* already in Middle High German. Compare English *comb*=*Kamm*, *lamb*=*Lamm*. *Lang* and *Bark* do not form a pure rhyme in German. How then does German *ng* differ in pronunciation from German *n*? The latter is the front nasal, the former is the back nasal for the formation of which the mouth cavity is shortened. Pronounce English *in* and *ring* and show the tongue receding.

4. On the other hand, the German dental affricate, consisting of two sounds, is expressed by one letter.

For the pronunciation of German *z* in such words as *zu*, *Zinn*, refer to their English cognates, thus showing that the initial sound of both German *z* and English *t* is naturally the same.

The letter-picture of the labio-dental affricate, it is true, shows two letters, but one of them is inaccurately chosen. German *pf* is the labio-dental explosive followed by *f*. Do not pronounce *p* and *f*, which is pedantic, nor substitute the spirant *f* as do the East Middle German dialects. To secure the correct pronunciation, hold up the upper lip with pencil while practicing.

5. A symbol stands sometimes for more than one sound in the same language.

The pronunciation of the German mediae, for instance, varies according to their position in the word. Difficult for the foreigner is the pronunciation in final position if preceded by a long consonant or *l* or *r*. The following pairs of words do not, strictly speaking, form pure rhymes: *Grāb*, *Satrāp*; *Pjad*, *Rāt*; *Balg*, *Kalk*. *P*, *t*, *k* being voiceless, there is naturally a hiatus between the voiced *a* and the following explosives. Such a pause does not occur when the following consonant is voiced; in *Grab*, *Pjad*, *Balg* the voiced vowel leads over into the consonant whose beginning becomes voiced and whose ending is voiceless (= *bp*, *dt*, *gk*).

6. Various symbols are used for the same sound.

See *König*, *freundlich*, etc.

B. VOWELS

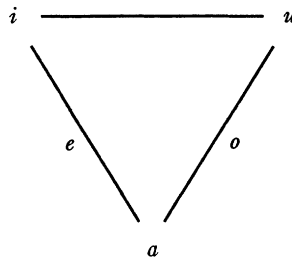
The chief difference between the pronunciation of English and German vowels is of a twofold kind:¹ (1) The German uses his lips more actively; (2) the German does not only draw the tongue farther back, but also presses it farther forward. This

¹ A. Lange, "Artikulationsgymnastik im französischen Elementarunterricht," *Zeitschrift für neufranzösische Sprache und Litteratur*, begründet von Dr. G. Körting und Dr. E. Koschwitz, Vol. VIII, pp. 147-66; Dr. H. Klinghardt, *Ein Jahr Erfahrungen nach der neuen Methode: Bericht über den Unterricht mit einer englischen Anfängerklassse* (Marburg, 1888), pp. 5 ff.

makes such preparatory drills as the following a necessity for the acquisition of German vowel sounds :

$i-i-i-i$	}	position of tongue stationary, position of lips changed.
$e-ö-e-ö$		
$u-ü-u-ü$	}	position of lips stationary, position of tongue changed.
$o-ö-o-ö$		
$i-u-i-u$	}	position of both lips and tongue changed.
$e-o-e-o$		

When the pupils articulate *a-i-a-i*, they can feel with finger or pencil, or observe in a mirror, that the front part of the tongue presses forward and upward; the same will appear in articulating *a-e-a-e*. Articulating *e-i-e-i* proves that the forward motion of the tongue from the *a*- to the *i*-position is wider than from the *a*- to the *e*-position. *E* then lies between *a* and *i*; we now have the front side of the well-known vowel triangle :



Scarcely less characteristic of the German vowel-system than the two above-mentioned features is the following : In pronouncing a word beginning with an accented vowel (either long or short), the German does not start out immediately with the voiced sound, but with what musicians call “a stroke of the glottis”—an explosion caused by closing and opening the glottis. As this so-called glottal stop or *Kehlkopfverschluss*, does not find expression in writing, foreign teachers of German are often as little conscious of its existence as are the Germans themselves. It is a real consonant and is described by Viëtor as a “schwacher Hustenstoss,” and can perhaps best be learned by uttering a suppressed cough. Compare the English exclamation of surprise “Oh!”

a. *Long Vowels*

1. The long English vowels have a tendency to turn into diphthongs.

Especial care is therefore necessary in pronouncing *ē* and *ō*, which are pure vowels. In English words like *slate*, *day*, the vanish of an *i*; in such words as *go*, *grow*, the vanish of a *u*, is heard after the vowel. The German vowels end with the same sound with which they begin; that is, the position of no organ of speech is changed during their utterance.

2. The shortening of German vowels in accented open syllables is erroneous.

The quantity prevailing in Modern English was once shared by German. At the beginning of the New High German period, however, a general lengthening took place according to a well-established law.² Therefore pronounce: *ē-del* = *Ethel*, *Lē-ber* = *liver*, etc.

b. *Short Vowels*

1. German *ø* is, according to Hempl,³ for English-speaking people one of the most difficult sounds to acquire. In English *not*, *copper* the German is apt to hear an *a*. German *ø* is a short, open *o*-sound; English *ø* is the short sound of *a* in English *law*. The German *ø* is a mid-vowel, the English *ø* is a low vowel. The German sound occurs in the New England dialectic pronunciation of such words as *stone*, *road*. Contrast the pronunciation of *Gott* and *got*!

2. Short German *a*, not existing in English. In pronouncing words like *Band*, *Lamm*, there are two mistakes to be guarded against: (1) Do not make the sound of English *band*, *lamb*, where the tongue, raised toward the palate, articulates a vowel not occurring in German. Flatten the tongue, and the mistake will disappear. (2) Do not substitute the English *a* of *father*.

² Wilmanns *Deutsche Grammatik* (Strassburg: Karl J. Trübner, 1897), Vol. I², §§ 238 ff.

³ George Hempl, *German Orthography and Phonology* (Ginn & Co.), § 210, n. 3.

c. *The Modified Vowels*

In a previous exercise it was shown that the tongue position remains the same in making *i* and *ü*, and also the same in making *e* and *ö*. Hence: Speak or sing *ī* and, while doing so, protrude the lips. Repeat the process with *ē*. The more difficult *ö* is not identical in sound with the vowel in English *but*!

d. *Unaccented Vowels*

What is the pronunciation of such words as *reden*, *leiden*?

In any pronunciation we have to distinguish between emotional utterance—as, for instance, the pronunciation of the stage, which, moreover, must consider distant effects—and that of ordinary intercourse. In colloquial German *red'n*, *leid'n*, are monosyllables, the post-tonic *e* is not heard, and the *n*-sound immediately follows the *d*. *D* is thus not formed as ordinarily by the air escaping between the teeth, but instead by escaping through the opened velum into the nose. This nasal *d* is a weak sound, and therefore unfitted for the stage, which uses the dissyllabic form of these words.

In concluding, we wish to emphasize that all phonetic exercises should be commenced in English.⁴ The teaching of a faultless pronunciation in a foreign language is naturally an impossibility in a school where the pronunciation of the mother-tongue is neglected.⁵

⁴ See Laura Soames, *An Introduction to Phonetics* (English, French, and German); new edition, revised by Wilhelm Viëtor (Swan, Sonnenschein & Co., London, 1899).

⁵ F. A. Blackburn, "A Neglected Branch of the Teaching of English," *Publications of the Modern Language Association of America*, Vol. XXI, No. 4, pp. lix ff.